

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN



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APRIL • 1936

BEAUX-ARTS INSTITUTE OF DESIGN

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The Critiques appearing in The BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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DECORATION IN THE RECEPTION ROOM OF A HOSPITAL

MURAL DECORATION PROGRAM IV

JUDGMENT OF MARCH 30, 1930

A Reception Room in a Hospital has been designed to accommodate murals of an appropriate character. As shown in the accompanying diagram the murals are in two sections, one at either end of the room.

Each section covers a portion of three walls. The illumination is entirely artificial and is handled as indicated on the diagram. The color scheme for the entire room is left to the discretion of the competitor.

JURY OF AWARD

D. Putnam Brinley
Alfred D. Crimi

William C. Palmer

Mrs. L. G. Palmedo

Ernest Peixotte
Mrs. Alice W. Sharkey

CRITIQUE

D. PUTNAM BRINLEY

This was an interesting problem with ample wall space for decoration with appropriate subject matter. The treatment of the marble wainscot, pilasters, and door trim offered another problem in rendering which, in the opinion of the jury, was woefully neglected. In a majority of the drawings submitted, the student was so interested in completing the mural that the surrounding frame was neglected; poorly executed, and, in many cases the color was so bad or so close to the color of the mural itself, that it impaired rather than helped the painting.

Another essential that some of the students failed to take into consideration, was the scale of their subject matter. A number of the drawings, among them that of R. J. Tiernan of John Herron Art Institute, were set aside because of the scale, as it would overpower the mural when executed at full size, resulting in a detriment rather than an asset to the Reception Room.

The relation of the subject matter of the mural to its location is highly important. Several drawings were rejected because the students did not take this into account, for although quite well executed, they had little relation to a hospital reception room. For instance, a hunting scene done in the Persian manner by F. R. Haley of the Ohlms School of Fine Arts, and a Japanese scene by H. Ekblad of the same school, would have been more appropriate in another setting.

On the other hand, C. Buck's of Beaux-Arts Atelier, presentation of the gathering and production of medicine, is a well thought out composition, interesting and

instructive in subject matter, although it was considered a little monotonous in color.

The same may be said of the work of A. Pels of the Beaux-Arts Atelier, however, the rendering of the marble was bad and very little thought had been given to the composition of the objects over the doors.

R. E. Weaver of John Herron Art Institute, had a fine presentation, well composed, but there might be too great a predominance of black if carried out at full size. Furthermore, there is too much repetition of robed figures without relief, to make it very successful.

From the same school, F. D. Bernhardt's composition for a children's hospital, suffers in the same manner from repetition, but in this instance, it is the use of the same scale for all the children without relief which might easily have been obtained by the introduction of a large figure representing a teacher or a supervisor of sports. It is, however, well composed and the treatment over the door is good.

To sum up: The lack of harmony between the mural and its setting, in many cases the poor choice of subject matter, and poor rendering, were, in the opinion of the jury, the reasons for not rating any of the drawings higher than a second medal.

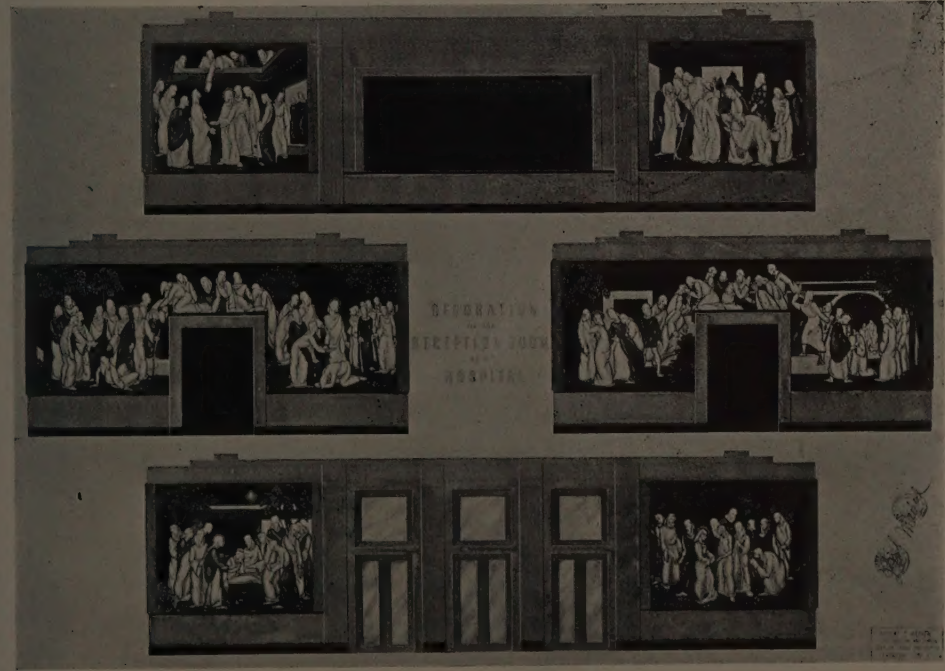
The awards were distributed as follows:

- 5 Second Medal
- 5 First Mention
- 13 Mention
- 12 No Award

35 Total Submitted



SECOND MEDAL—C. BUCK



SECOND MEDAL—R. E. WEAVER
DEPARTMENT OF MURAL DECORATION, PROGRAM IV—DECORATION IN THE RECEPTION ROOM OF A HOSPITAL

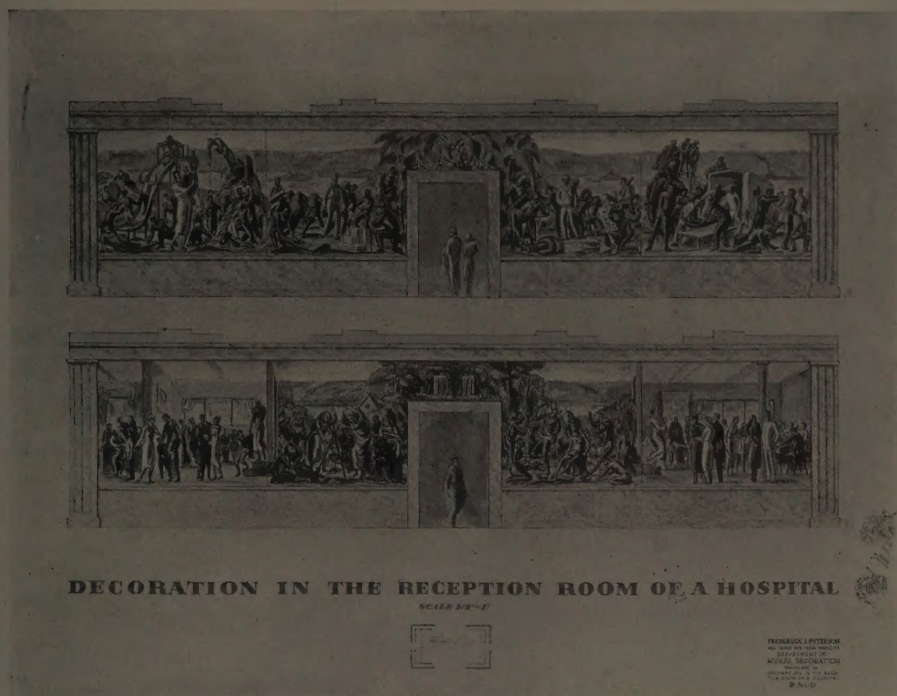


SECOND MEDAL—A. PELS



SECOND MEDAL—F. L. BERNHARDT

DEPARTMENT OF MURAL DECORATION, PROGRAM IV—DECORATION IN THE RECEPTION ROOM OF A HOSPITAL



SECOND MEDAL—F. I. PETERSON
DEPARTMENT OF MURAL DECORATION, PROGRAM IV—DECORATION IN THE RECEPTION
ROOM OF A HOSPITAL

THE NAVE OF A CHURCH

CLASS B PROJECT III

JUDGMENT OF MARCH 31, 1936

General—This church belongs to a congregation holding a liturgical form of worship. To carry out its function the form of the church consist of a narthex or entrance vestibule, a nave, choir, and sanctuary with the necessary aisles for access to the pews and for processions. In conjunction with the above are the obvious additional requirements including organ chambers, sacristy, choir rooms, etc.

The above elements with the exception of the nave have been built.

The Problem—The problem is now to design the nave, the length of which has been established at 6 bays of 15 feet each. Such a nave with a center aisle 6 feet wide should accommodate about 480 people. In addition to the center aisle it is necessary, to provide side aisles outside of the wall lines of the nave proper.

The existing part of the church is built of native stone and wood. It is, therefore, desirable that the structure be conceived as wall-bearing with materials so used as to honestly carry the loads imposed.

JURY OF AWARD

Max Abramovitz
Howard Bahr
Howard Chapman
Donald A. Fletcher

Frederick G. Frost, Jr.
Philip L. Goodwin
Albert Kelsey
Electus D. Litchfield

Newcomb T. Montgomery
John C. B. Moore
Harry Sternfeld
Severin Stockmar

Otto Teegen
W. H. Thompson
John V. VanPelt
Leonard B. Wamnes

CRITIQUE

NEWCOMB T. MONTGOMERY

The program was considered very clear and direct. It unmistakably called for a thorough study of a nave; it fixed the form of worship, the materials to be used, and the length of the nave. The program gave a student opportunities to use a simple construction system and to meet an inspiring function. The jury thought that a study of the cross section looking toward the sanctuary necessitated a thorough visualization of the entire church; others thought that this visualization and the partial delineation necessary, added great difficulties to a five week problem.

As the juries reviewed the projet of each student the following questions were considered (1) "Can this nave be built reasonably of native wood and stone?" Many students could not answer an honest yes to this question. Some of the wood trusses were obviously unstable in themselves; many trusses rested on unstable wood or stone corbels. Some students who used stone arches, and some of the few who used stone vaulting, did not sufficiently buttress the thrusts. The juries studied the nave sections very carefully; they gave little or no award to those students who showed an incomplete understanding of the construction system elected; they naturally pardoned minor transgressions, particularly those in the projets which showed exceptional understanding in other respects. The juries felt that the sections through the naves should be complete, not single line sections, that a complete understanding of the nave implied a complete study of the section.

The next question was: (2) "Does this nave have scale and proportion?" A large number of projets pretended to be traditional in their scale and proportion. These were judged on their own merits. Many such problems were too meager, dry or crude to be rewarded; the juries felt that the students who chose a strictly traditional style should present a complete and finished study. The projets of modified tradition and of untraditional character were given the same test of scale and proportion. Some students may feel that scale and proportion are individual concerns. The juries recognized this partial truth, and were slow to condemn. When a projet was condemned on this score, however, the jury was fairly unanimous; this is quite significant when we realize a jury is composed of differing individuals. Before we pass on to the third question, it should be recorded that several

jurors thought that many naves were too broad for the fixed length of ninety feet.

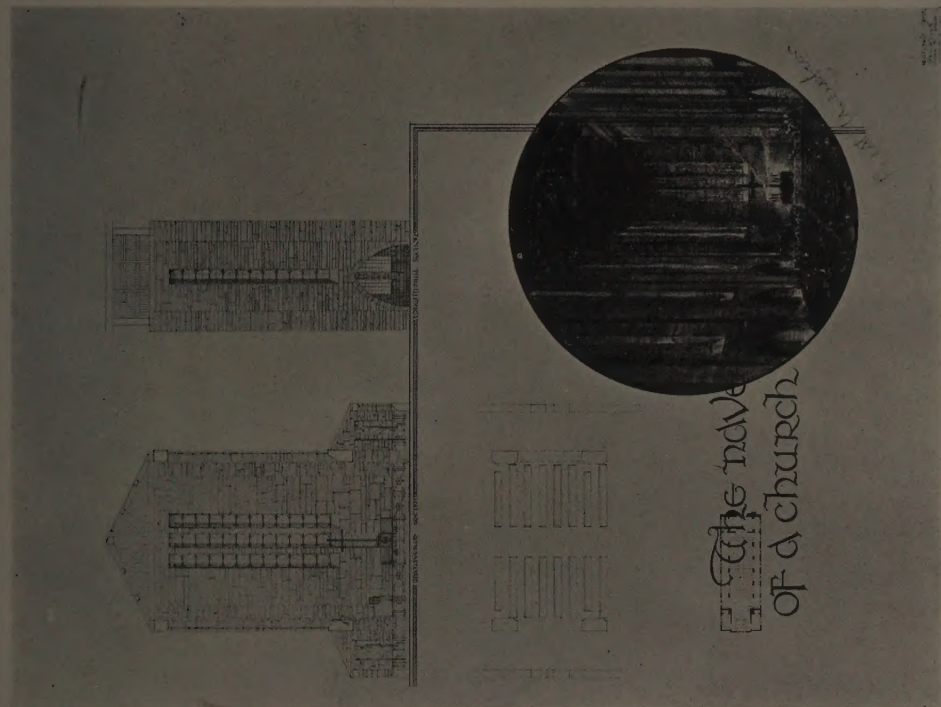
The final question was: (3) "Does the nave provide a proper background for a liturgical form of worship; is it spiritually functional?" The question was much broader and deeper than, "Does it look like a church?" The traditional projets on the whole answered favorably the jury's question. Some, however, were too gaudy and garish, others meager, cold and otherwise uninspired. It was thought that of the many who used colors, too few showed good taste and restraint.

Many Mentions were given, to almost one out of the four projets presented. These answered positively the standards of the jury. Of this group, perhaps a quarter could have been pushed further by the students, and received higher awards. The projets by J. C. Didinger of the Pennsylvania State College and M. S. Kermacy of the University of Pennsylvania more than met the standards of the jury. They are both structurally sound; they are traditional, but the handling of both is fresh and strong. Both are in color, a good tool in the hands of a capable student. One or two jurors felt that the nave wall treatment of the Kermacy problem was somewhat weak. Three projets were awarded First Mentions. The projets by C. Sullivan of Atelier Gnerre showed a mastery of Gothic highly commendable in a five week study. It lacked the inspirational quality to carry it further. The projet by M. J. Dorsey of the Carnegie Institute of Technology had strength and individuality. The solution by R. Stein of New York University was very interesting; some of the jurors felt that the nave arches were too low when seen in conjunction with the nave seats.

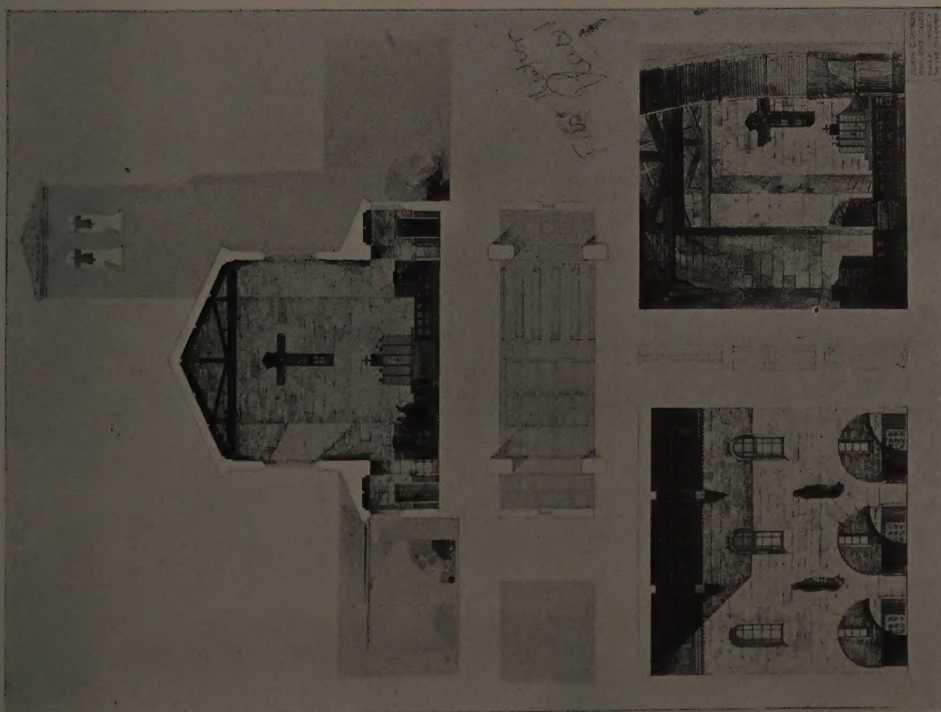
The simplicity and restraint of the premiated projet was admired. These projets represent sustained effort coordinated purpose and willingness to think through honestly.

The awards were distributed as follows:

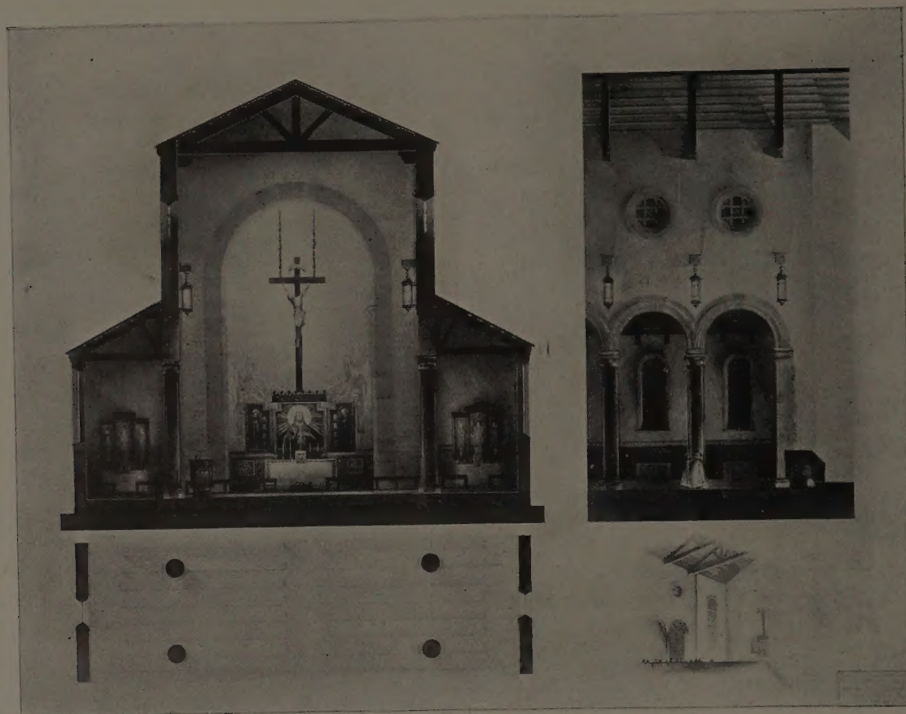
- 2 First Mention Place
- 3 First Mention
- 51 Mention
- 97 Half Mention
- 59 No Award
- 9 Hors Concours
- 221 Total Submitted



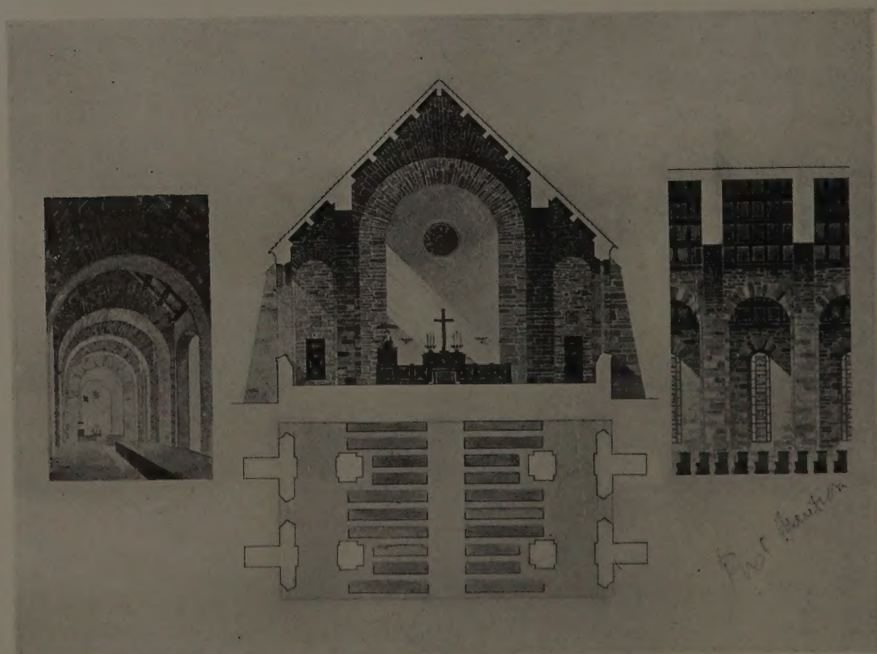
FIRST MENTION—R. STEIN



FIRST MENTION PLACED—J. C. DIDINGER
CLASS B PROJET III—THE NAVE OF A CHURCH



FIRST MENTION PLACED—M. S. KERMACY



FIRST MENTION—M. J. DORSEY
CLASS B PROJET III—THE NAVE OF A CHURCH



FIRST MENTION—C. SULLIVAN
CLASS B PROJET III—THE NAVE OF A CHURCH

A BRIDGE APPROACH

CLASS B ESQUISSE-ESQUISSE IV

JUDGMENT OF MARCH 31, 1936

Across a large river, a private corporation is erecting a toll bridge. At one of the approaches it is proposed to build a plaza with toll houses and architectural motif or motifs marking the entrance to the bridge.

There shall be six traffic lanes, three in each direction, at the toll houses; the bridge shall have four traffic lanes. Traffic lanes are 9 feet wide. Toll houses should be not less than 4 feet, and not more than 5 feet wide with a 2 foot walk on each side.

JURY OF AWARD

Howard Bahr

Donald A. Fletcher

Albert Kelsey

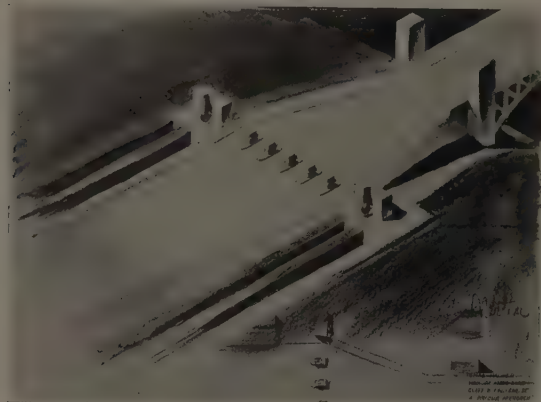
Otto Teege

CRITIQUE

DONALD A. FLETCHER

Although this was essentially an architectural problem, involving the composition of out-door space by means of useful and architectural motifs, a solution to it also had to meet the exacting requirements of specific traffic conditions.

Among the large number of designs submitted the jury found only about a dozen that could, by any stretch of the imagination, be considered seriously as answers to the problem proposed in the program. The rest of the designs had to be eliminated, leaving aside any question of



MENTION—C. PALMER

MENTION—A. H. MCADAMS
CLASS B ESQUISSE-ESQUISSE IV—A BRIDGE APPROACH

fine discrimination in design or character, merely because they neglected to solve the elementary requirements of the program; requirements with which even beginners could comply if they only would give them their attention.

The most serious error, throughout the whole set of drawings, was the failure to provide for a smooth flow of traffic. Three lanes of traffic cannot abruptly become two; considerable length of roadway is required to merge traffic, even after a stop at a toll house. Three lanes cannot turn sharply at right angles or follow sharp reverse curves. Curbs must flow smoothly, without projections. Even one of the Mention drawings is defective in this respect.

In rare instances a design may be selected for its outstanding character even though its practical problems have not been fully solved; but as a general rule for the majority of students, a scheme cannot be considered for its merit as "design," unless the underlying practical problems have been adequately solved.

Another common error was to change the problem proposed in the program into an equally good, but different problem, either by omitting features called for in the program, or by introducing features not called for. Many designs failed to show anything resembling a plaza; many omitted the architectural motif; some omitted both plaza and motif. Others complicated the traffic needlessly by adding a highway parallel to the river, or by creating different levels of traffic. Such additions are not in themselves wrong if they are used merely to increase the interest in the design, but they cannot take the place of a solution to the specified problem.

A third common defect concerns presentation. Much of the meaning of an Esquisse-Esquisse lies in the strong, clear, statement of an idea. Many of the drawings presented would require as title, not, "A Bridge Approach," but, "The End of a Bridge," "A Clover Leaf," "Toll Houses," and the like, and were therefore not acceptable.

Drawings that represented "A Bridge Approach," with plaza, toll houses, architectural motif, and the specified traffic conditions, were awarded a Half Mention, even if there were imperfections in the design, and in the flow of traffic. Some of the plazas, for instance, were of an old-fashioned type,—decorative, but not well suited to the speed of the automobile.

Mentions were awarded to two drawings which showed a good grasp of the presentation problem, of the design problem, and of the traffic problem.

The awards were distributed as follows:

- 2 Mention
- 4 Half Mention
- 108 No Award

114 total submitted

AN AUTOMOBILE SALON

CLASS A PROJET III—ILLUMINATING ENGINEERING SOCIETY PRIZE JUDGMENT OF APRIL 14, 1936

The following prizes will be awarded: First prize \$500.00; Second prize \$250.00; Third prize \$150.00; seven prizes of \$50.00 each. An additional amount is available in the form of scholarships covering registration fee for the second half of the current school year.

This prize will be awarded yearly to and including the school year 1940-1941.

A large automobile company which is located in an important city, realizes that an attractive building bearing the company's name would have distinct advertising value, has decided to erect such a building to contain an automobile salon and office space for a large district distribution and sales force. With this in mind the company has obtained an excellent plot of land 100 feet by 200 feet in the heart of the city. One long side of the lot faces south on a principal avenue, while the two short sides are bound by important streets, the street to the east being wider and having a little heavier traffic than that to the west. The north side is a party wall. A fifteen foot wide sidewalk surrounds the plot on the three streets.

Although having no preference for either a modern or traditional approach in architectural design, the company looks with disfavor on anything bizarre, or having a superabundance of applied modern commercial advertising. The building should have a dignity commensurate with the quality of the products and particularly should display the exhibition of those products both from the outside and inside to the best advantage.

In order to increase popularity of the company's products it has been decided to house the principal exhibits in a large salon which will be open from morning till midnight and will serve as a general salesroom for prospective buyers brought there and in addition as a general meeting place for shoppers and theatre patrons of that neighborhood with the idea of inviting their good will. The salon will be on the ground floor and will have

show-windows opening on the avenue and the side streets. The principal exhibits consist of an effective display of at least five different types of cars, although more could be displayed to good sales advantage, and several large cases or open displays of mechanical parts. Some of these cars will be displayed on movable platforms that will raise, turn or tilt the car to any desired angle in order that all parts can be viewed. Besides these exhibits it will be necessary to provide a certain portion of the salon for those who are using it as a lounge and meeting place. This space should be arranged with chairs, settees, etc. so that it will offer a good view of the exhibits and yet provide a certain amount of privacy.

On this floor, or a mezzanine, which runs along the north wall shall be provided information and sales desks, public telephone booths, restrooms and toilets and space for salesmen in charge of the administration of the salon. A hallway connected with the salon as well as with the entrances from one or both of the two side streets shall be located near the north wall and provide access by means of stairs and elevators to the second floor of the building which will be given over entirely to offices for the district distribution and sales force. The basement will house mechanical equipment and supplies. It should be noted particularly that the convenient handling of cars into the showroom is to be considered.

Since this problem has been written with the purpose of emphasizing the study of illumination and its relation to architectural design, special care should be given not only to adequate illumination of the salon but special lighting of exhibits, show-windows, etc. and to make the lighting an important element of the architectural design and as integral a part of it as possible. An effective lighting of the exterior is also to be desired.

The building shall be two storeys in height, the first 20 feet clear with a mezzanine at the north end, the second floor 11 feet clear.

JURY OF AWARD

Lewis G. Adams
C. W. Beeston
A. F. Brinckerhoff
Harvey Wiley Corbett
William F. Dominick

Alfred Fellheimer
Donald A. Fletcher
Allmon Fordyce
Joseph H. Freedlander

Frederick G. Frost
Ely Jacques Kahn
Julian Clarence Levi
John C. B. Moore

Charles L. Nutt
Robert K. Posey
Peter Schladermundt
Harold Tatton
Otto Teegen

JURY OF ENGINEERS

D. W. Atwater
J. W. Barker
V. W. Batson

O. P. Cleaver
H. E. D'Andrade
L. H. Graves

John A. Hoevler
Robert W. Jeffery
W. F. Little

C. C. Munroe
Thomas W. Rolph
C. S. Woodside

SCHOOL REPRESENTATIVES

John J. Brust, Catholic University of America

B. Kenneth Johnstone, Pennsylvania State College
Luther Lashmit, Carnegie Institute of Technology

CRITIQUE

LESTER H. GRAVES

Chairman Illuminating Engineering Society Prize Committee

The judging of the entries for the fifth Illuminating Engineering Society Prize Award proved as interesting and stimulating to the Engineer members of the jury as in past years. Profiting by the experiences of previous competitions, it seemed advisable this year to offer a problem somewhat more definitely stated as to detail—more specific as to just what was desired—in an attempt to avoid confusion in the minds of the students. Unfortunately, in seemingly too many cases failure to follow the stipulations in the problem brought disqualifications to entrants who might otherwise have received serious consideration. There were very few, however, that could not be rated freely by the architect members of the jury because of failure to recognize the lighting requirements of the problem, for the engineers strive to be most tolerant in each case. It is felt that if a presentation shows reasonable thought and study as to method of attack in lighting, if the scheme could be developed into something workable and practical, even if details or calculations offered be faulty or lacking in part, that the objects of the competition have been accomplished.

In the earlier competitions the principle criticism of the engineer was that many of the schemes submitted were too wild or too weird to merit consideration, with all allowances made. There is now an encouraging indication of better understanding of fundamentals, but with it seem-

ingly a decrease in originality of thought. The lighting of a large sales area such as we have in this problem can, of course, be easily dismissed by simply throwing in a complete ceiling of glass and indicating some reflectors on drop cords over it, and that is what many did, but such a solution, though entirely possible, isn't particularly convincing and would seldom be considered in practice because of expense of construction, inaccessibility of equipment, and with nothing particular to commend it.

Two factors, I believe, lead to the feeling that, generally speaking, the handling of the lighting in this problem was not up to that offered in the last year or two—first lack of originality and second, absence of sufficient detail to show development of the ideas the student had.

Incidentally, some of the best lighting solutions were shown in entries that failed to make the grade purely from an architectural point of view. Inasmuch as the competition is, after all, a major architectural project, it is only proper that first consideration be given to architectural merit, although the problem was 'written with the purpose of emphasizing the study of illumination and its relation to architectural design.' For guidance in future competitions, it might be suggested that the methods of lighting be more clearly indicated so that the solution

will be readily apparent to the jury, that is by showing provision for necessary equipment as to general type and location of units, with proper space provision and some thought as to accessibility for maintenance. This supplemented by a schedule or tabulated description briefly stated, would be convincing evidence of the student's study and consideration of the lighting problem in connection with his architectural treatment. Details of technical calculations are quite unnecessary as compared to a clear indication of method.

The presentation of J. H. Finch of Georgia School of Technology, which won First Medal and First Prize, was warmly received by the jury as a very interesting solution, simply rendered. The main lighting scheme involved a dropped opal glass panel of considerable area running the entire length of the Salon, with provision for reflector and lens units at intervals in the sides of the panel to take care of special displays. Supplementing this, a continuous louvered cove was introduced at the junction of side wall and ceiling, which added a decorative note. The location would preclude a great deal of effective light from the cove, but ample provision was made for intensity from the center panel. While the show windows were open back, permitting an unobstructed view of the Salon from the street, a row of columns served to set this space off from the main Salon, and the windows were lighted by an accepted method—300 watt reflector units placed at the glass line above, with louvers to prevent glare. In the large circular window at the corner is combined overhead lighting and special foot lighting in front of the turntable. Diagrams of the lighting equipment and a brief statement in schedule accompanying these diagrams illustrates a very acceptable method of presentation, although the details in some respects were lacking. A half ceiling plan showing arrangement of lighting equipment might have been very helpful, though it was not specifically called for in the statement of the problem.

A First Medal and Second Prize was awarded to V. J. Miller of University of Illinois. This was a very direct, clean-cut presentation with a simple lighting scheme combining double ceiling coves with louvered direct lighting in the center of each bay. While the methods were rather clearly indicated, probably greater study of the requirements of this type of lighting would have indicated that hardly enough room for equipment was allowed. The ideas, however, could be readily developed. Provision for window lighting equipment to take care of the lighting of the cars on display should have been made.

R. Stuermer, University of Illinois, received Third Prize and First Medal on his presentation of an interesting building with much of the interior walls of translucent glass tubing, and the ceiling of etched opalescent

glass, the latter acting as a diffusing medium for combination of Mercury and Mazda incandescent equipment spaced uniformly over the entire area. Compared with the provision for what would prove to be fairly high intensity interior illumination, there seemed to be inadequate provision for proper window lighting for the contemplated displays. A feature of the interior was the large semi-circular illuminated moulded glass background at the rear of the lounge, opposite the main entrance. The exterior lighting was handled very much the same as most entries suggested—by equipment concealed in a continuous trough over the windows.

A First Medal award which also received a Prize was given to R. E. Drover of University of Illinois. On this presentation the lighting was handled by reflector equipment concealed in a cove running continuously around the Salon, offering a general indirect illumination of high intensity. With approximately five feet from cove to ceiling an opportunity is offered for a very satisfactory installation of lighting of this type, although further consideration and study should be given to the details of equipment beyond that shown in the solution. A very interesting feature shown by Drover was the lighting of special display cars from 'trench units' as he called them, which consisted of encircling footlight equipment recessed into the floor, lighting the car from below on all sides. The suggested introduction of louvers over this equipment could undoubtedly be made to function properly, without annoyance to prospective customers viewing the car from the opposite side.

I might add just a word about the remaining First Medal award of W. N. Lamberson of Georgia School of Technology. Though he presented as his solution of the lighting the rather conventional artificial skylight, he proceeded in a very commendable way to make his method of handling clear to the jury by introducing small detailed sketches and a tabulation of lighting notes in explanation, also indicating consideration for the practical servicing of the equipment over the skylight by provision for catwalks, a consideration that was so often neglected.

On the whole there seemed to be encouraging evidence of better understanding of the requirements of lighting and the value of a well developed scheme of illumination supplementing the architectural treatment of an interior. Although my comments may seem somewhat severe in instances, they are offered in the spirit of constructiveness, believing that a clearer understanding of the viewpoint of the engineers serving on these juries may be productive of lighting studies and solutions of even a higher type in these competitions of the future.

CRITIQUE

LEWIS G. ADAMS

In judging the projets for the Illuminating Engineering Society's prizes both Architectural and Illuminating were considered. This discussion deals only with the Architecture. Instances occurred where a projet was strong in one or the other but not in both and hence did not receive a high award. The jury took into account the fact that students were not supposed to be qualified illuminating engineers. It was obvious that some had made a serious attempt to obtain what information they could about the elements of lighting involved, while others had merely referred to a catalogue.

As in all projets the best were the simplest, and as the program stated, anything bizarre would be looked upon with disfavor. Comments were made that some of the projets showed a mastery of that most difficult style—Modern. Without getting into a discussion of what Modern is and isn't, suffice it to say that the premiated designs showed a real flare in the use of recently developed materials as well as conserving the well established rules of planning. This is encouraging progress.

A word of caution regarding Modern Architecture is in order. Certain things cannot even now be done. Plate glass sheets thirty or forty feet long and some fifteen or twenty feet high are still rather hard to fabricate and transport. Some of the attempts at cantilevering and general construction went beyond the bounds of all laws of economics if not of engineering. Almost anything can be built, but without attempting to stifle the students' imagination, everything still has to be paid for by some one.

The successful partis did not vary a great deal. Plain rectangles were the most numerous and when well studied produced a satisfactory solution. Those which made a feature of displaying cars on the corners such as the projets by J. H. Finch, W. N. Lamberson, of Georgia School of Technology, E. F. Iversen of New York University and G. W. Locke of Princeton University, were considered to fit the site excellently and probably offered the best solution to the problem. The drawing selected for the prize had a revolving display on one corner, an outside window display on the important side street, outside and inside displays on the important Avenue and other outside display on the other side street. The entrance was particularly inviting and the lounge so placed that it was necessary to traverse the entire salon to get to it. This latter was considered a very desirable feature. The interior was simple and made a dignified background for the cars and did not take interest from them as so many more elaborate interiors did.

Those which had a high mezzanine such as V. J. Miller's and R. Stuermer's, of the University of Illinois, were singled out and J. H. Goldberg's, University of Pennsylvania, movable display background was considered a clever and distinctive feature although the traffic congestion it would cause on the sidewalks was cause for alarm.

The second floor called for in the program was often difficult if not almost impossible to find. The jury's inability to discover this floor led to disaster in several projets.

The primary causes of rejections were, as always, inadequate study. The more a plan is studied the simpler it should become, the simpler it becomes the better. Unusual solutions or stunts require the greatest amount of simplifying or else they are bad. Presentation weakened many, impossible lighting condemned still others.

The circulation shown in G. W. Locke's projet was particularly interesting and well indicated and if the second floor had not extended so far on each side forming a long narrow well the projet would have had distinct merit.

It should be remembered that an elaborately rendered drawing on a colored or black window shade does not impress the jury if the plan is bad or inadequate. Rendering and presentation are important but only as adjuncts to good solution. It should also be remembered that there are several hundred projets to judge and if a projet is confused or difficult to read or involved the jury will naturally become impatient trying to interpret what the student has in mind. Projets should be presented so that plans and elevations agree. Colors used should not be too startling and detract from the more important elements. The jury may make mistakes but they are not often fooled.

In general the projets were perhaps above the average and the premiated ones represented a good deal of conscientious study in both design and lighting.

The awards were distributed as follows:

- 5 First Medal
- 5 Second Medal
- 29 Mention
- 54 Half Mention
- 74 No Award
- 14 Hors Concours

181 total submitted

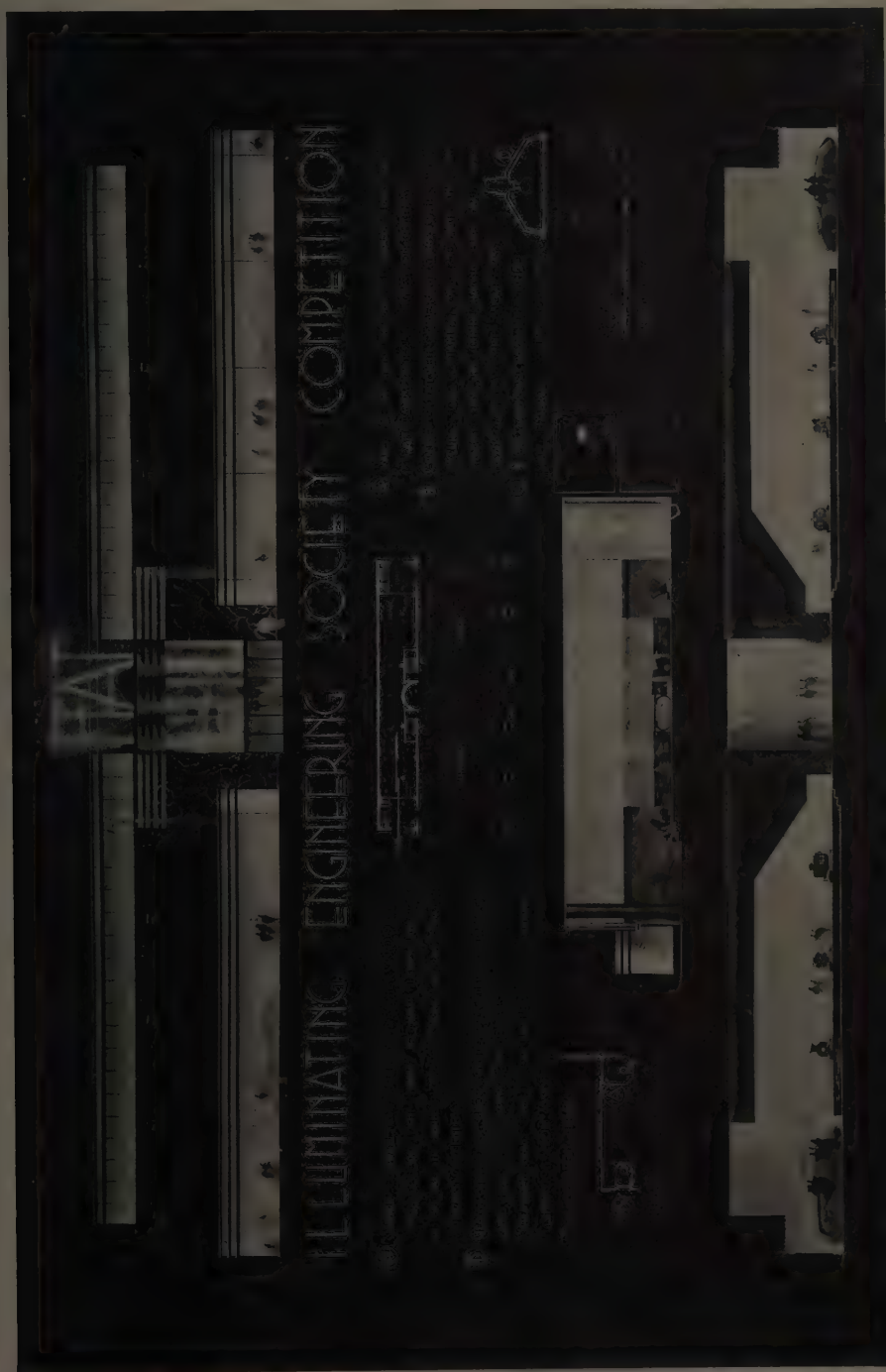
3 Prizes; 6 Awards of \$50.00; 11 Scholarships consisting of registration fee of \$15.00 for 1936-1937.



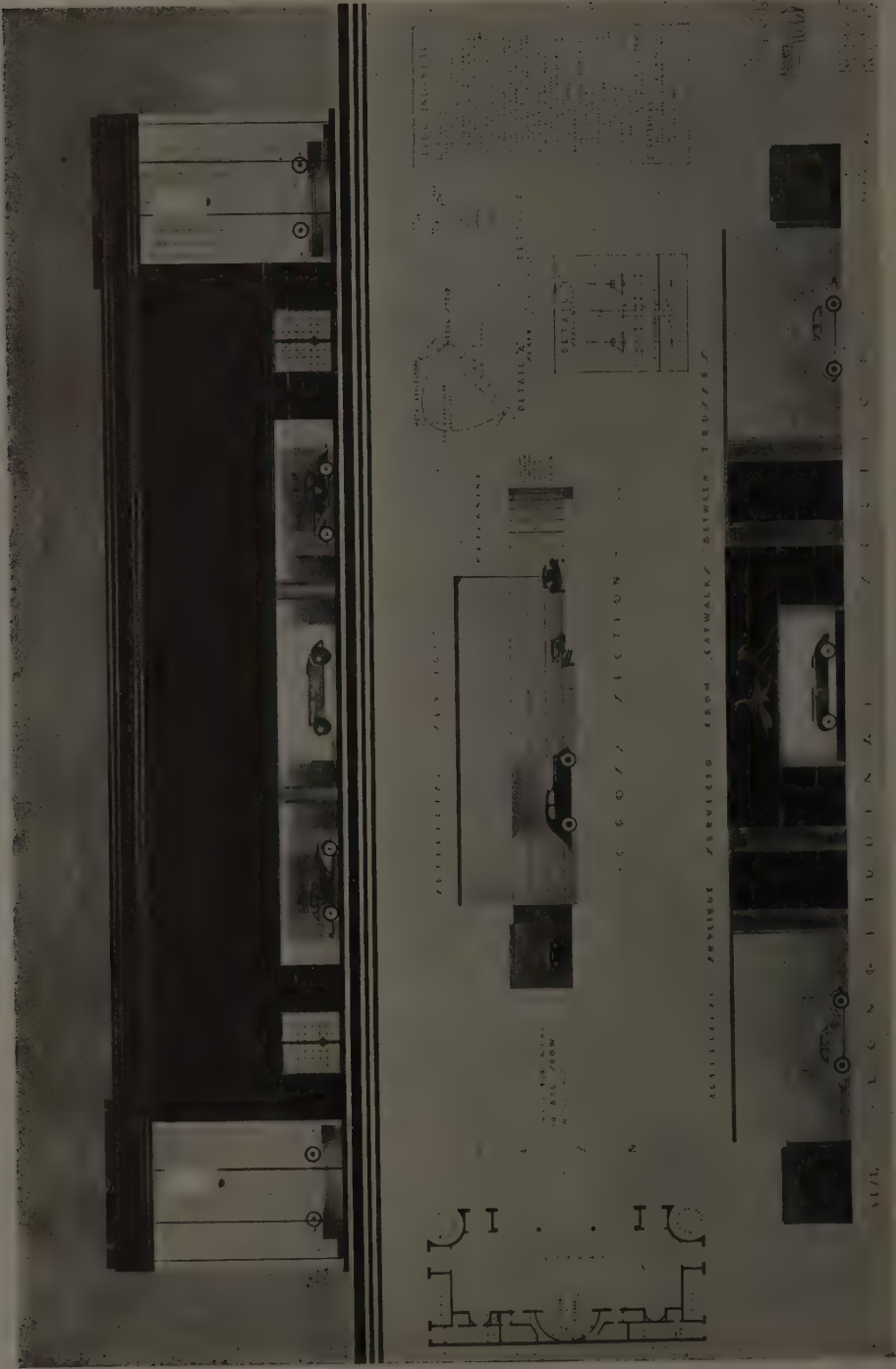
FIRST PRIZE OF ILLUMINATING ENGINEERING SOCIETY, FIRST MEDAL—J. H. FINCH
CLASS A PROJET III—AN AUTOMOBILE SALON



SECOND PRIZE OF ILLUMINATING ENGINEERING SOCIETY, FIRST MEDAL—V. J. MILLER
CLASS A PROJET III—AN AUTOMOBILE SALON



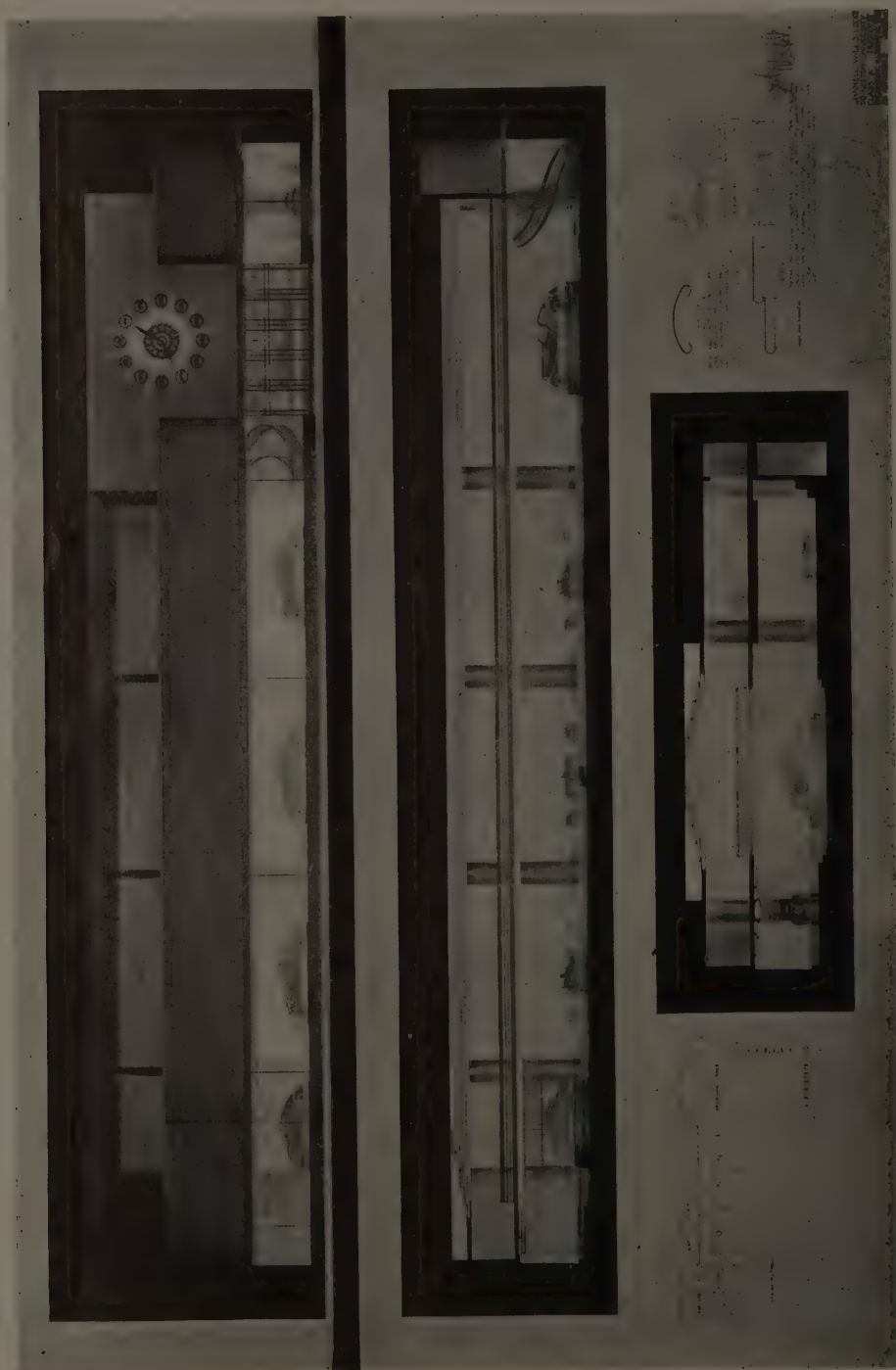
THIRD PRIZE OF ILLUMINATING ENGINEERING SOCIETY, FIRST MEDAL—R. STUEBNER
CLASS A PROJET III—AN AUTOMOBILE SALON



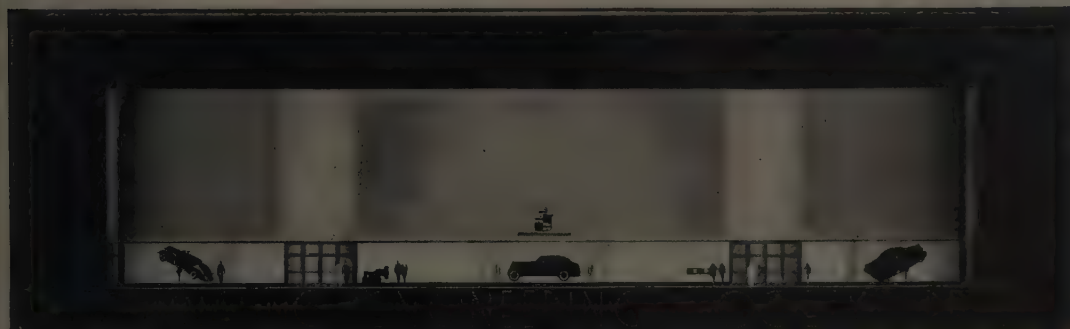
FIRST MEDAL, SCHOLARSHIP—W. N. LAMBERSON
CLASS A PROJET III—AN AUTOMOBILE SALON



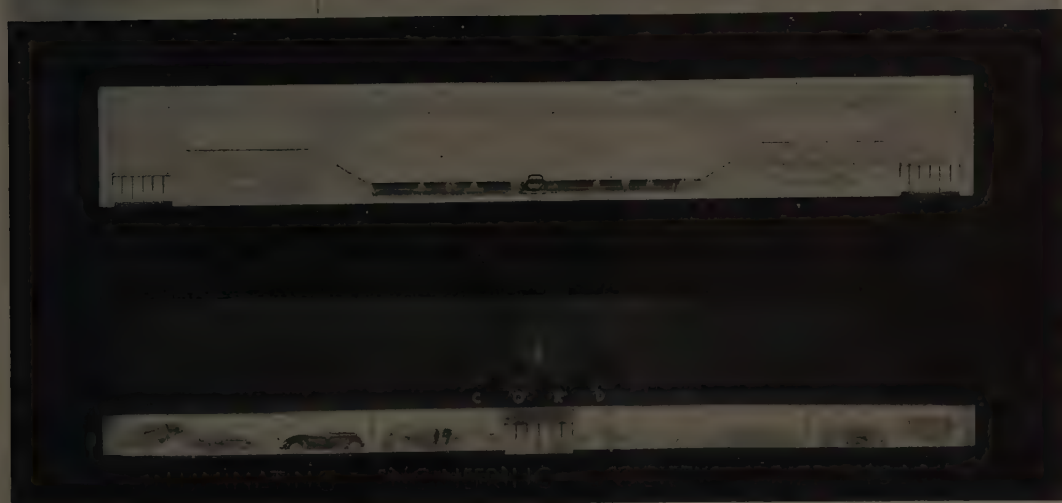
FIRST MEDAL AND AWARD OF \$50.—R. E. DROVER, III
CLASS A PROJET III—AN AUTOMOBILE SALON



SECOND MEDAL AND AWARD OF \$50—C. W. LOCKE
CLASS A PROJET III—AN AUTOMOBILE SALON



SECOND MEDAL AND AWARD OF \$50—V. A. GIROND



SECOND MEDAL AND AWARD OF \$50—K. S. SLOBODIEN
CLASS A PROJET III—AN AUTOMOBILE SALON

A MEMORIAL PAVEMENT IN FRONT OF A FEDERAL BUILDING

CLASS A ESQUISSE-ESQUISSE IV

JUDGMENT OF APRIL 14, 1936

The first floor of a Federal Building in an important city is four feet above the sidewalk grade, which is level. The face of the building is twenty feet from the sidewalk line. Between these two levels, and extending from the sidewalk line to the face of the building, is to be built a terrace, 100 feet in length. This terrace is to be flanked at either end by walls containing seats or exedras and terminated, if desired, by pedestals for sculpture, flag-staffs, or similar decorative motifs.

Provision must be made for steps leading from the sidewalk to the terrace and from the terrace to one or more entrances to the building.

The pattern of the terrace pavement is to be achieved by means of various colored stones with inlays of mosaic and metals, such as bronze or brass. Since the Federal

Building is located on an historic site, the theme of the design should not only express the purpose and nature of the building, but there should also be commemorated one or more events connected with the history of the site.

Marble and mosaic pavements were freely used in buildings of the past, notable examples being found in buildings of the Roman Empire and Early Christian Churches. Examples of brass medallions and plates are found in the pavements of English Gothic Churches.

In combining these various materials, the competitor should keep in mind the scale of the building itself and the fact that the pavement is to be used on the exterior. The various colors and quality of the materials should be clearly indicated, either by tone or color.

JURY OF AWARD

A. F. Brinckerhoff

William F. Dominick

Allmon Fordyce

Otto Teegen

CRITIQUE

A. F. BRINCKERHOFF

The scope and requirements of this problem were quite simple. The program called for two essential features—an appropriate pattern for the pavement, and a design of the structure as a whole, in character and in scale with the building, of which it was intended to become a part.

The second of these, requiring third dimensional qualities, was much the more difficult and apparently it was difficult to get a successful solution. Of the 66 submissions, but few approached an adequate solution of this phase of the problem, although in the matter of pavement design, there were many interesting and appropriate attempts.

The students took full advantage of the nature of the problem to present plans that appeared to be successful solutions but in presenting the third dimensional interpretation of the plan in their sketches, it was apparent

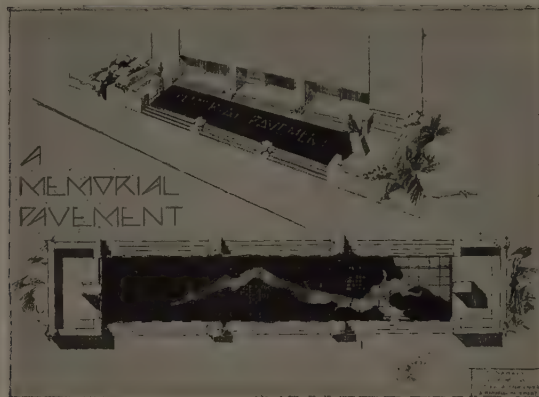
that there was something lacking and many of the competitors might have achieved more successful results had they devoted more study at the outset to elevation and perspective, than to plan.

It is interesting to note that in nearly all cases, attempts were made to utilize trees and plant material as part of the design, but unfortunately it was evident that such material was used more in an effort to screen or cover defects in the structural design than a supplementary enhancing feature of the composition as a whole.

The awards were distributed as follows:

- 1 Mention
- 10 Half Mention
- 55 No Award

66 total submitted.



MENTION—T. DANAHEY



HALF MENTION—A. R. WILLIAMS



HALF MENTION—R. DRYDEN
CLASS A ESQUISSE-ESQUISSE IV—A MEMORIAL PAVEMENT
IN FRONT OF A FEDERAL BUILDING

REPORTS OF JUDGMENTS

DEPARTMENT OF MURAL DECORATION

MURAL PROGRAM IV

DECORATION IN THE RECEPTION ROOM OF A HOSPITAL

AWARDS

35 DRAWINGS SUBMITTED

BEAUX-ARTS ATELIER:

SECOND MEDAL: C. Buck, A. Pels, F. I. Peterson.
FIRST MENTION: E. Rawlinson.
MENTION: L. Crawford, V. Hutson.

COOPER UNION:

MENTION: H. G. Egan, G. J. Loubriel.
NO AWARD: 3

CORNELL UNIVERSITY:

MENTION: A. E. Briggs

ATELIER DENVER:

NO AWARD: 1

JOHN HERRON ART INSTITUTE:

SECOND MEDAL: F. L. Bernhardt, R. E. Weaver.
FIRST MENTION: J. H. Cox, H. A. Davis, R. L. Morris.
MENTION: F. E. Bailey, R. C. Purdy, R. Tiernan.

NEW YORK UNIVERSITY:

MENTION: C. Schwarz.
NO AWARD: 4.

OHLMS SCHOOL OF FINE ARTS:

FIRST MENTION: D. Ekblad.
MENTION: H. Ekblad.
NO AWARD: 1.

PORTLAND SCHOOL OF FINE AND APPLIED ART:

MENTION: N. M. Thomas.
NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

MENTION: R. Elvis.
NO AWARD: 2.

UNAFFILIATED:

BOSTON, MASSACHUSETTS:
MENTION: T. Thorne.

DEPARTMENT OF ARCHITECTURE

CLASS B PROJET III

THE NAVE OF A CHURCH

AWARDS

221 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: A. H. Ramp, J. A. Reim.
HALF MENTION: M. H. Beckman, R. W. Becker, W. D. Concolino, Jr., R. C. Edmunds, L. A. Johanson, J. Kichaven, E. W. Kuk, H. P. Lohmiller, C. A. Saletta.
NO AWARD: 6.
HORS CONCOURS: C. J. Pfeffer.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: M. J. Dorsey.
MENTION: K. S. Anderson, K. D. Brown, H. M. Buchta, F. J. Chopik, A. W. Deibel, J. R. Hart, C. L. John, G. W. Lacock, J. E. Thoma, R. L. Thomssen.
HALF MENTION: D. R. Courtney, E. J. Gerard, J. A. Harrold, W. C. Livingston, R. B. Nelson, J. E. Pekruhn, J. C. Wessenauer, J. K. Williams.
NO AWARD: 5.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: R. T. Daniel, J. D. McCormick.
NO AWARD: 7.
HORS CONCOURS: J. R. Didden

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

MENTION: W. O. Cain.
HALF MENTION: G. F. Dalton, T. Klevay, R. E. Liebner, W. H. Shelton, W. H. Wiechelman, Jr., R. N. Zuber.
NO AWARD: 7.

ATELIER DENVER:

NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: W. B. Harelson, J. C. Hulse, R. A. McKenzie, H. Marshall, R. V. Richard, R. E. Slay.
NO AWARD: 1.
HORS CONCOURS: W. S. Beckett.

ATELIER GNERRE:

FIRST MENTION: C. Sullivan.
MENTION: M. B. Schimenti.
NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 4.
HORS CONCOURS: L. Wright.

JOHN TARLETON AGRICULTURAL COLLEGE:
NO AWARD: 1.

MANHATTAN COLLEGE:
MENTION: L. V. Gibney.
HALF MENTION: W. J. Smith.
NO AWARD: 5.

NEW YORK UNIVERSITY:
FIRST MENTION: R. Stein.
MENTION: M. E. Campioli, H. P. Clarkson, P. E. Falkenstein, W. S. Falkenstein, L. L. Fischer, D. C. C. Gilbert, W. Taparauskas.
HALF MENTION: J. A. Abbate, T. B. Benedict, J. F. Castagna, M. Lubin, O. L. Lundquist.
NO AWARD: 3.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
MENTION: D. K. White.
HALF MENTION: W. W. Caudill, M. Ditto, R. W. Jones.
HORS CONCOURS: B. Bond.

PENNSYLVANIA STATE COLLEGE:
FIRST MENTION PLACED: J. C. Didinger.
MENTION: M. M. Bailey, M. E. Elliot, H. C. Stuckeman, R. A. Walker.
HALF MENTION: R. M. Binkele, G. O. Bird, E. Burgener, G. A. Downs, R. L. Ferris, H. W. Huffman, W. M. Hughes, F. W. Kessler, P. V. Long, F. M. Rothermel, L. W. Rutherford, W. J. Zaleski.
NO AWARD: 4.
HORS CONCOURS: M. R. Giffen, R. V. Shuss.

ATELIER PRIBIL:
NO AWARD: 2.

PRINCETON UNIVERSITY:
HALF MENTION: J. S. Armentrout, Jr.
NO AWARD: 2.

UNIVERSITY OF ILLINOIS:
MENTION: G. W. Gray.

HALF MENTION: T. Aiello, S. H. Arthur, O. J. Baker, B. H. Bradley, J. H. Crammer, D. R. Hodgson, F. J. Kile, H. H. Kern, B. Knipp, D. Loomis, R. A. Strauch, D. P. Stevens, W. Shinderman, F. M. Smith, T. S. Twerdahl, E. Wasserman.
NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:
MENTION: E. T. Hickey, R. A. Marre, J. H. McAuliffe, A. E. Van Namee.
HALF MENTION: G. A. Beltemacchi, C. R. Campbell, E. R. Creel, L. C. Hufnagel, J. M. Lee, J. D. Murphy, C. C. Palmer.
NO AWARD: 3.

UNIVERSITY OF OKLAHOMA:
NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:
FIRST MENTION PLACED: M. S. Kermacy.
MENTION: W. H. Adams, N. T. Barnes, L. Cohen, W. J. Coyle, E. G. Dollar, W. G. Fineberg, R. A. Herman, H. V. Kolosky, D. W. MacPherson, R. H. Meier, K. W. Roehrig, F. E. Sagendorph, R. K. Smith, C. B. Stoye, W. F. Thaete, C. D. Willits, E. F. Zipp.
HALF MENTION: N. H. Abrams, G. N. Blair, W. F. Bonner, R. A. Class, W. P. Cox, C. P. Donnelly, N. J. Geller, H. J. Giffin, L. H. Gruver, H. Hannum, C. E. Lee, B. B. Rothschild, J. C. Seward, W. L. VanAlen, A. C. Warner.

YALE UNIVERSITY
MENTION: W. P. Brower, J. Miller.
HALF MENTION: V. A. Cusack, A. J. Hoffman, W. R. Lee, R. A. Mattern.
NO AWARD: 2.
HORS CONCOURS: G. A. Douglass, Jr., A. J. Wolf, Jr.

UNAFFILIATED:
NEW YORK AND VICINITY:
HALF MENTION: P. J. Frisone, A. Jensen.
NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

CLASS B ESQUISSE-ESQUISSE IV

A BRIDGE APPROACH

AWARDS

114 DRAWINGS SUBMITTED

CATHOLIC UNIVERSITY OF AMERICA:
HALF MENTION: B. H. Ameche.

GEORGE WASHINGTON UNIVERSITY:
MENTION: A. H. McAdams.

NEW YORK UNIVERSITY:
HALF MENTION: H. P. Clarkson.

PENNSYLVANIA STATE COLLEGE:
HALF MENTION: F. M. Rothermel.

UNIVERSITY OF NOTRE DAME:
MENTION: C. C. Palmer.
HALF MENTION: J. M. Lee.

DEPARTMENT OF ARCHITECTURE

CLASS A PROJET III

AN AUTOMOBILE SALON

AWARDS

181 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: J. Pfendt, C. Schreiber, B. H. Stein.
NO AWARD: 11.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: N. J. Bell, J. L. Divvens, C. G. Gable, B. Leuin,
G. A. Milono.
NO AWARD: 16.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: R. T. Daniel.
NO AWARD: 2.
HORS CONCOURS: A. Winter.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: J. Albert, R. E. Rose.
NO AWARD: 6.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

FIRST MEDAL AND FIRST PRIZE: J. H. Finch.
FIRST MEDAL: W. N. Lamberson.
HALF MENTION: W. I. Rosamond, H. C. Rosenberg, R. S. Thomas.
NO AWARD: 3.
HORS CONCOURS: R. L. Aeck, J. L. Doom, A. D. Edwards, J. A. Houser, H. F. Kastner.

ATELIER GNERRE:

MENTION: A. A. Grasso, J. S. Reisner.
HALF MENTION: A. F. Kleiner, S. Miraldi, H. E. Zazzi.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

SECOND MEDAL AND AWARD: V. A. Girone, E. F. Iversen, K. S. Slobodien.
MENTION: A. A. Arbeit, L. A. Bellini, A. M. Espresso, A. C. Johnson, H. Tolmachoff.
HALF MENTION: J. Caponnetto, W. J. Fazulak, S. H. Klein, S. C. King, J. S. Unger, T. Waisman.
NO AWARD: 3.
HORS CONCOURS: S. L. Katz.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

MENTION: R. Dryden, T. M. Sullivan.
HALF MENTION: G. W. Edwards, T. F. Holifield.
NO AWARD: 1.

PENNSYLVANIA STATE COLLEGE:

MENTION: A. Brooks, J. B. Pruitt, C. C. Taylor.
HALF MENTION: J. Balis, P. Lektrich.
NO AWARD: 1.

PRINCETON UNIVERSITY:

SECOND MEDAL AND AWARD: G. W. Locke.
MENTION: W. L. Addikson, H. G. Davenport, H. A. Jandl, E. B. Willauer.
HALF MENTION: J. B. Applegate, J. Ceruti, R. M. C. Raetze, F. C. Thum.
NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MEDAL AND SECOND PRIZE: V. J. Miller.
FIRST MEDAL AND THIRD PRIZE: R. Stuermer.
FIRST MEDAL AND AWARD: R. E. Drover.
MENTION: V. Baumgartner, E. H. Fairbank, N. B. Harneson, J. M. Hunter, A. Hennighausen, M. Lapota.
HALF MENTION: J. E. Baker, T. Danahy, P. Ettington, A. W. Franzen, C. R. Foley, W. S. Kinne, H. H. Meinberg, M. T. Munz, A. R. Williams.
NO AWARD: 3.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: M. C. Hertel, F. S. McNeill.
NO AWARD: 2.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.
HORS CONCOURS: C. Worley.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL AND AWARD: J. H. Goldberg.
MENTION: H. M. Abbott, S. R. Anshen, A. P. Becht, B. R. Bernheimer, J. G. Jones, A. H. VanKeuren.
HALF MENTION: F. L. Baldwin, C. N. Benfield, D. A. Eichelberg, W. E. Frank, L. C. Haas, G. H. Schlosser.
NO AWARD: 13.

YALE UNIVERSITY:

MENTION: D. P. Maier.
HALF MENTION: G. Chapman, W. W. Cummer, T. E. Moore, A. J. Nisita, R. H. Licht.
NO AWARD: 7.
HORS CONCOURS: D. C. Barker, E. E. Giles, H. C. Millkey, K. Smith, M. S. Wing.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

NO AWARD: 1.
WASHINGTON, D. C.:
HALF MENTION: W. C. Suite.
NO AWARD: 1.
HORS CONCOURS: H. Bordewich.

DEPARTMENT OF ARCHITECTURE

CLASS A ESQUISSE-ESQUISSE IV

A MEMORIAL PAVEMENT IN FRONT OF A FEDERAL BUILDING

AWARDS

66 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: G. A. Milono.

NEW YORK UNIVERSITY:

HALF MENTION: A. A. Arbeit, J. Caponnetto.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: R. Dryden, T. F. Holifield.

PENNSYLVANIA STATE COLLEGE:

HALF MENTION: C. C. Taylor.

UNIVERSITY OF ILLINOIS:

MENTION: T. Danahy.
HALF MENTION: J. E. Baker, A. Hennighausen, A. R. Williams.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: G. H. Schlosser.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART
COOPER UNION
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE

OHLMS SCHOOL OF FINE ARTS
PORTLAND SCHOOL OF FINE & APPLIED ART
UNIVERSITY OF ILLINOIS
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ALABAMA POLYTECHNIC INSTITUTE
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN
RESERVE UNIVERSITY
COOPER UNION
GEORGE WASHINGTON UNIVERSITY
GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE

MANHATTAN COLLEGE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
OHIO STATE UNIVERSITY
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
SYRACUSE UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF NEBRASKA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF TORONTO, CANADA
UNIVERSITY OF VIRGINIA
YALE UNIVERSITY

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THE AMERICAN INSTITUTE OF ARCHITECTS
AMERICAN INSTITUTE OF DECORATORS

